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HOW TO DECORATE TEXTILES



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DESIGN FOR SCREEN

By George A. Bretell

HOW
TO DECORATE
TEXTILES

by
ZELDA BRANCH

WITH
ILLUSTRATIONS



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1927

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TO THE CREATIVE SPIRIT IN EACH ONE OF US

FOREWORD

Each person wishes to give expression in some way to the creative instinct. Moreover, the personal touch in decorations is much sought after nowadays. Perhaps this explains in a measure the many articles which have been written about the various ways of decorating textiles.

These articles are cherished by busy persons who some day hope to use the information therein, but when the moment of leisure arrives their hiding place is forgotten. It is for these busy persons that information has been collected regarding HOW TO DECORATE TEXTILES. In addition, many original methods of decorating textiles have been explained.

This book is sent forth with the hope that it will be a ready and valuable reference for the amateur as well as the professional.

The motifs scattered through the text may be used as designs for any medium. They are placed in certain chapters merely as pertinent suggestions. Each chap-

FOREWORD

ter in the book is complete in itself but many of the suggestions are interchangeable, therefore it is hoped that the whole book will be read. The rough diagrams throughout the book will help clear up any confusing points.

My grateful acknowledgments are due to the many who gave me of their time and information, notably George A. Brettell of Hughes & Brettell, Inc. I can not refrain from expressing my gratitude to Olive Earle for her valuable help.

ZELDA BRANCH

January, 1927.

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HOW TO DECORATE TEXTILES

CHAPTER ONE

PAINTING

The modern vogue for painting the face is atavistic; the man of prehistoric time painted his body for decorative purposes, the furs of animals furnishing the necessary warmth. With the fabrics fashioned from the wool of sheep and fibers of flax came a desire to decorate the fabric instead of the body. However, the American Indian did not substitute decoration of blanket and headdress for painted body; he augmented the decorative body paint with decorated garments.

In this modern age, hand work on fabrics with paint as the medium gives an almost limitless field for the amateur who wishes to experiment and the professional who desires to have an exhibit of masterpieces. With paint as the medium as with other media, the finished article must be kept in mind—must really be “seen” before beginning.

In painting silks this medium may be ink, dye or oil paint. Start with a small panel. The silk should be white, light tan or shell pink. One professional says

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that white is better for paint. Stretch the silk on a frame or a stretcher such as artists use, either of which may be bought for a small sum at any department store, or a drawing board over which a clean blotter has been placed. Draw the design, transfer it to the



silk, which if transparent, is a mere matter of tracing. Or the design may be put on by charcoal dust; (for details of process see page 49). If the design is to be taken from another fabric, place the silk to be decorated over the decorated fabric, place the frame or stretcher between the artist and the light and the design is quickly and easily traced.

After the design has been put on the silk, the wax

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resist is carefully put on. If the white outline of the silk is not desired, a carpenter's white glue may be used to outline the design, as aniline dyes go through the glue. Formerly this glue was a Russian secret, to-day it is on the market in the United States. However, there is a commercial powder which may be used in place of the glue, the directions being on the packages. Japanese brush No. 12 is the best with which to put on the melted wax or glue. The brush with which one paints is the regular batik brush. The medium determines the kind of "stroke."

If dye be the medium, the brush is put on the space to be painted with a light touch, the dye thus spreading quickly over the surface. Incomparably soft effects may be obtained if the dyed surface is allowed to dry, then dry brush technique used. For example, if a soft green be desired and yellow is the dye which has been applied and is now dry: slightly wet the surface of the yellow, then put on blue—first dipping the brush in the blue dye, taking off the surplus blue on a rag or a piece of blotting paper so that the brush is almost dry. The result is a soft green.

After the design has been painted on the silk, the whole is put into a colander and steamed thoroughly

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to "set" the dye. The wax melts as does the glue. After the article has been thoroughly steamed, wash with



lux or some other good soap, dip but do not rub. Put on a dry piece of brown paper—do not hang up as dye may run and ruin the design. If the material be



PAINTED SHIP
Executed by Elsa Kerner



Courtesy of Margery Wells

PAINTING ON VELVET (1832)

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not washed and there be any wax or glue remaining, a bath in gasoline or some cleaning fluid will remove the last traces.

An old-world ship, clipper, sampan, sail-boat etc., sailing on a colorful sea makes a decoration for over-mantel hanging when painted on pongee with oil paints or paintex. There are numerous ways of getting a print of an old-world ship, possibly the library is the most fruitful source. The ship illustrated opposite page 4 was traced from a print and enlarged. Heavy carbon paper was used to reproduce the traced design on light blue pongee. A blunt-pointed stiletto or nail was the tool used.

The medium was oil paint. The oil paints were mixed with a fixing medium—the Indelible H. P. Mixture put up by Devoe & Raynolds. The paint should not be thick when painting because it cakes and ruins the pongee. It must flow easily and in order to protect the material from excess paint put a piece of blotting paper between the material and the board. With medium size Japanese brush and with a small sable brush for the minute details, the ship was painted. The following is the artist's record:

Waves: Antwerp Blue, Cerulean Blue, Cinnabar

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Green, Emerald Green, Geranium Lake, Flake White. *Sails*: Flake White, Geranium Lake, Yellow Ochre, Cerulean Blue, Antwerp Blue, Raw Ochre, Burnt Sienna. *Trimming on sails*: Vermilion and Indian Red, Geranium Lake, Cadmium Yellow. *Ship*: Burnt Sienna, Emerald Green, Chrome Yellow, Antwerp Blue. *Figure Head*: Chrome Yellow, Burnt Sienna.

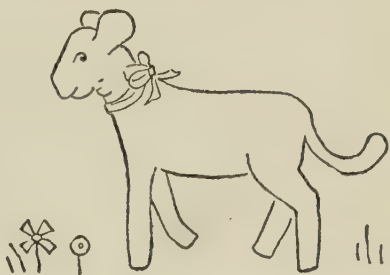
While painting on silk requires a very thin paint, on velvets the medium must be thick. There is a commercial product on the market which will keep the oil paints from running, as mentioned in the paragraph above. In order to flatten the colors and make the design more regular, press the painted portion of the velvet between damp towels. If the pile has been flattened it can be raised by steaming or drawing across an upturned hot iron, first dampening the underside a little. If the painted wall hanging be very colorful and the design very crude, it may be effectively toned down by stretching over the whole, theatrical gauze. This gives a most charming tapestry effect.

Opposite page 5 is a photograph of a painting on white velvet, now ivory with age, made in 1832 by a young girl of sixteen, who was a student at the

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Moravian Seminary, Bethlehem, Pennsylvania. The intensity of the colors is remarkable.

Ordinary tube oil paints mixed with a good stenciling medium or Paintex, which are prepared for use on either cotton or silk, are the media for painting silhouettes either in black or col-



ors. These silhouettes are quaintly charming and may be a repeat design which is most effective. The lamb and fish motifs may be used for silhouettes in repeat. If the design be cut out of stencil paper or celluloid it may be used over and over in making the border or the



main part of the decorative piece. The chapter on stenciling tells how to cut a stencil.

By means of a commercial paste which is on the market to-day—Aurora Paste—a raised painting worked out in marvelous color effects on the flat surface of the textile, is highly decorative as well as prac-

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tical, in that the fabric remains remarkably flexible and can be laundered if sufficient care be taken. Gold, silver, copper, sparkling beads, soft velvety powders may be used on georgette, crepe de chine, silk, satin, velvet—almost any material will take this process.

If the material be transparent, place it over the chosen design—any embroidery design may be the basis for this decoration as the stamped lines will be perfectly covered. Be careful to pin the corners and edges firmly to the paper on which the design is. Thumb-tack the whole to several newspapers or several thicknesses of brown paper. This is done because the work is more easily handled and because the papers will absorb the extra oil. In small pieces, the hand may be held stationary more or less, the work being turned thus taking the design to the hand instead of the hand to the design.

The tool used is a small paper cone. These cones are made of oiled paper and may be bought for twenty cents a dozen. Fill the cone with the cone color or paste, about one-half full. Close the top of the cone very firmly and roll the edges down. Clip the point of the cone very carefully so that a tiny opening is made

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through which the paste will come. Press in the middle of the cone always. Follow the line of the design; pressing just enough in the center of the cone to give a fine line of paste which adheres to the material. Have a cloth at hand and if the paste line is broken or becomes uneven, clean off the point of the cone and begin again where the break is made. For minute directions and details read the printed leaflet which comes with the paste. After the outline has been completed, take a soft brush—camel hair brush about one-half inch in size is best—and dust on lightly your metallic powder, gold, silver, copper, small iridescent beads, seed pearls, diamond chips or any other special media. Be very careful not to break the paste line in any place. Dust off the powder immediately, turn over the material and dust the powder or other media on the wrong side too. Shake gently and put away where it may dry with safety for a week or ten days.

After the outlined design is completely dry, paint in the motifs with delicate liquid colors—paintex, dye, water colors or other media suggested in this book. Work gently with a pointed soft brush and work from the outside toward the center. It is remarkable how

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flexible the material is after this and how beautiful. The chapter at the end of the book gives some practical applications of this process.



The illustration shown is outlined in paste, little spots of paste are dotted on the petals, also the flower centers are solid paste, gold being dusted over the paste. The leaves and corollas are green, the flowers

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are shaded pink. This makes a nice design for a frock panel.

There is also a variation of painting which has quite a good following: seed chrome, the foundation of which may be canvas or oilcloth. It is so very practical and so economical, the Spanish-Moresque-Majolica effect obtainable is doubly interesting. Decide on the size of oil cloth for the decorative piece; put a heavy coat of good liquid glue over the surface. From the garden, or the drug store or a good seed store get your mustard seeds, hollyhock, cucumber, melon, apple, squash, pear, or grape as the case may be; sprinkle the selected seeds over the liquid glue. With a hat pin or ice pick, pat or push the seeds into place, following a rather crude design effect gotten by lines, curves, etc. Let the seeded surface dry for twenty-four hours or longer. When the surface is thoroughly dry, apply a thin coat of lacquer or high grade varnish. The finishing touches are given a good twenty-four hours later by applying—after the lacquer or varnish—bronze or enamel. Beautiful bronzing powders, made adhesive with bronzing liquid, come in Roman gold or old gold, rose, green, gorgeous blue or silver.

If the background is to be shaded, ordinary tube oil

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paints with a little white enamel paint produce the various shades. After this decorative coat is dry, the seeds may be glued into that place on the design which

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they are to fill. In the design given here, the flower is made of melon seeds, the stem and leaves are painted. The border is of glued-on mustard seeds. With a small brush the flower is varnished and dried. The flowers may be bronzed or enameled if desired. Oil cloth thus treated makes a charming screen or panel.

With painting as a means of artistic expression no amateur or professional needs to sigh for more worlds to conquer as the possibilities are almost infinite. And it is from the ranks of the amateurs, as we have remarked in another chapter, that the professionals are recruited.



Design motif, suitable for appliqué enriched with embroidery.

CHAPTER TWO

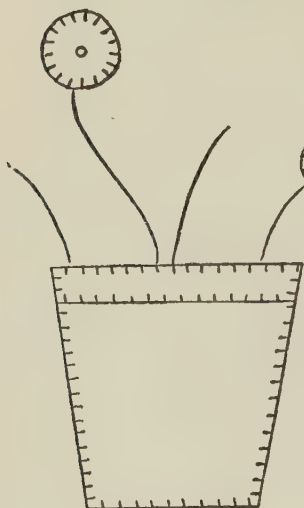
APPLIQUÉ

Ingenuity of the individual is of prime importance in any art especially in the applied arts. A unique idea tested in the laboratory of patience and finally worked out with skill which comes from practice may result in something more than satisfaction however keen, which comes from any sort of work well done. Quite often a chance operation involving new methods and new materials becomes in time a substantial applied art with many followers. Some of the revivals of to-day are fitting examples of this. What charming Colonial lady thought that some day her treasures would be veritable storehouses of artistic ideas and models to the moderns! Perhaps the creating of beautiful effects by appliqué may be considered so commonplace as not to merit serious attention. However, experiment with this mode of decorating fabrics and be convinced that it is possible to be artistic in this field of decorating.

In plain materials which may be used for appliqué,

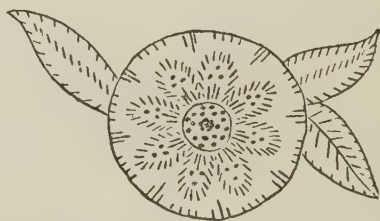
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it is well to accentuate the edges, in which case cotton or wool yarn of contrasting color is used in the blan-



ket-stitch. The flower pot design illustrated here, is the simplest example of appliqué. It is splendid for repeat for nursery curtains, crib cover, etc.; also for kitchen apron when top of pot is left unstitched for pocket. The effect may be varied, if instead of the blanket-

stitch, herring-bone or feather stitch is used. Then, too, a nice variation may be attained by stitchery on the appliqué as well as around the edges. An elaborate embroidery motif may be devised by using appliqué and embroidery, using the darning, button-hole and French knots stitchery. A fine cloisonné effect is had, if instead of the blanket-

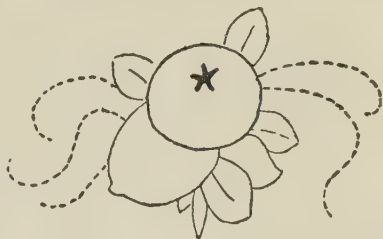


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stitch, herring-bone or feather stitch, the motif be outlined with soutache braid of gold, silver or any other rich color.

The orange-and-lemon design illustrated, is simple and attractive for appliqué with stitchery.

It is more effective if couched on with light colored thread. One suggestion is—use the



natural color of orange and lemon, put the appliqué down with light yellow thread, the whole design being on a gray background.

Appliqués for temporary effects—theatrical costumes or stage hangings—may be pasted on. Rather than bother with making a good paste, any good wall-paper paste which may be purchased at the near-by hardware store, will serve the purpose.

Colorful pieces of cretonne make charming appliqué. Cut out a unit of design, allowing enough extra material around the edges to turn under. On unbleached muslin or similar material, place the cut-out pieces in a manner most pleasing, baste or pin on. Turn under the edges and hem.

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Cretonne is only one source of appliqué. Scraps of lovely brocade too small to be the foundation for pillow or cushion top, may be appliquéd on velvet, silk,



satin or any rich material. Gold or silver lace for the edges of the appliquéd piece also gives a rich effect. Heavy metal cloth, bronzed-with-silver oil-cloth, makes singularly

pleasing appliqués for screens, hangings and various household decorations. Appliqués on appliqués give the raised effect—such as eyes of animals, center petals of flowers, trappings (the blanket on an elephant for example), etc.—sometimes desired for pillows, cushions, draperies. The material for the appliqué is more or less decided by the effect to be produced. In appliquéing animals on baby-blankets for instance (see lamb design on page 7), eider-down or canton flannel, should be used to give the woolly effect so necessary. The duck design illustrated is for appliqué and embroidery: the duck following himself around in procession or facing himself in conversation would be



MOTIF TAKEN FROM EARLY NINETEENTH CENTURY QUILT

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a quaint design for a crib cover or draperies for the nursery, or on a child's play suit.

The swan design illustrated on page 79, cut out of plain material and used in repeat, appliquéd with stitchery, will give a very nice border effect. Patterned materials such as gingham for instance, may be used for various parts of flowers, animals, figures, geometric designs. Pieces of oilcloth of various colors may be appliquéd on a foundation of oilcloth in some pleasing design for the kitchen. This is especially practical as the whole may be cleaned with suds of some good soap and a rag.

Materials such as cotton felt, kid salvaged from old gloves, make rather good appliqués and are most economical because quick work may be done, for the edges do not have to be turned under or stitched around. There is quite an interest at present in the silhouette effect of colonial days. Old English prints may be appliquéd with black figures, blind-stitched on, thus decorating the print in a most quaint way. Another revival is the appliqué-designs for quilts. The yellow moss rose, conventionalized, appliquéd, on unbleached muslin makes a very attractive design for the boudoir. So many designs are now on the market for this sort

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of work that no further details are necessary. Facing page 18 there is a beautiful design, taken from an old quilt made in the early part of the nineteenth century. This may be easily followed.

Odd bits of wool or cotton yarn may be crocheted into sprays or bouquet of flowers which in turn may be appliquéed on the material to be decorated. Initials may be cut out of one piece of material of a contrasting or blending color, and blanket-stitched, herringbone stitched or blind-stitched on bed-spreads, towels, laundry bags, etc.

The inverse of appliqué will give some unique results which are most decorative. On a plain piece of material trace your design; with a sharp razor blade or pair of scissors cut out the fabric within the outlined design. Place a second material underneath the design and stitch in place. Felt, velvet, oilcloth and kid—the non-frayable goods may be thus handled. If a transparent effect is desired, net, scrim, gauze, lawn, may be sewed underneath the design. Lovely touches may be given by embroidering various parts of the design. In a butterfly design for example, the wings may be of gauze, and both outline and the gauze itself may be embroidered with colors best suited to the whole.

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The patch quilt is the most popular revival of appliqué. The one illustrated, facing page 22, is made as follows:

This quilt measures 72 by 80 inches, therefore select $2\frac{1}{4}$ yards each of unbleached muslin and a small red pattern of all-over-figured calico for the patchwork, together with $4\frac{1}{2}$ yards each of flannel for padding and plain light red calico for backing. Also two large balls of red Christmas cord for tying.

There are four small squares forming a large square and there are seven of these large squares in length and six in width, which are joined together with two inch strips of unbleached muslin, forty-two large squares in all.

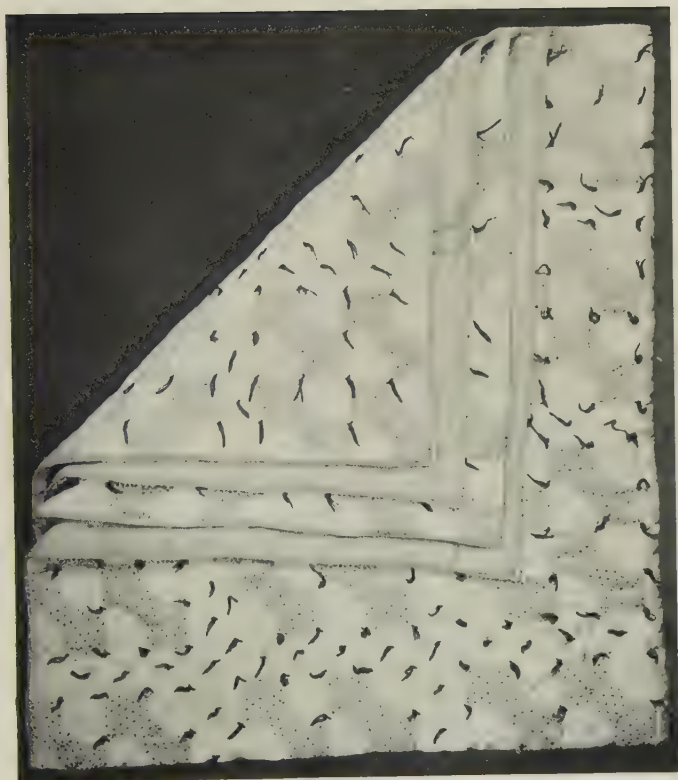
To form a small square cut two $2\frac{1}{2}$ inch squares of unbleached muslin and two $2\frac{1}{2}$ inch squares of figured calico; also one two inch square of figured calico for a center square. Now cut off one corner on each of the four $2\frac{1}{2}$ inch squares; take the center two inch square and turn it triangular-wise. Take a $2\frac{1}{2}$ inch calico square and sew the corner that was cut off to the upper left hand side of the triangle. Take another $2\frac{1}{2}$ inch calico square and sew the corner that was cut off to the lower right hand side of the triangle.

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Do the same with the unbleached muslin patches.

Make three more squares, join them together to form a nine inch square. Continue until forty-two large nine inch squares have been made. Join seven large squares together with two inch strips of muslin until you have six strips. Join the six strips together with two inch muslin. Now tack padding in place under patchwork; under this, place the backing, wrong side to padding, having joined backing at seams the same size as patchwork, leaving about one inch to turn in all around after tying has been done. With red cord, thread needle double; through each corner of the muslin insert needle back and forth, leaving one inch of cord to tie. Tie also through entire center of muslin strips, about two inches apart. When tying is complete turn in patchwork and backing, about one inch. Sew in place.

The accompanying working drawing was worked out on pale yellow heavy silk. The finished design was used for a pillow. It is a combination of appliqué and embroidery stitches. (1) Orange-and-yellow changeable taffeta couched on with yellow silk, both heavy silk and couching thread are the same tone of yellow. (2) Birds may be embroidered in satin stitch in various



QUILT (1828)



NEEDLEPOINT PANEL FOR POLE SCREEN

Designed by Jean Paul Slusser, executed by Olive Earle

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tones or may be blue or green silk appliqué, blind-stitched on. (3) Black silk blind-stitched. (4) Yellow silk blind-stitched. (5 and 6) Cream color silk with features in black, outline stitch. (7) Kimono is delft



blue satin couched on with a green blue thread held in place with black embroidery silk. (8) Collar and obi are outlined with red couching. (9) Orange satin couched on with copper color and black embroidery thread. (10) Collar is outlined in blue. (11) Fan of

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same blue material as 7, outlined in same manner. (12) Red embroidered design. (13) Landscape is outline stitched in brown. (14) Leaves, reseda green in outline stitch. (15) Flowers, lavender outline stitch.

CHAPTER THREE

EMBROIDERY

Embroidery is a little more the result of civilization—of shelter—of comfort—of time in which to rest from strenuous duties either household or social. Beautiful embroideries have come from kings and peasants; the former, a result of love of display; the latter, the desire for beauty—as old as the love of the soil. The colorful costumes worn by the peasants of Europe unfortunately are disappearing; the vogue for costumes which are speedily and quickly made, even machine-made, prevails alike in palace and hut.

On the other hand decorating textiles by exquisite embroideries is more and more universal. That is to say, that embroidering for the sheer love of it, for the joy which comes with self-expression, for the pleasure which comes in decorating the home with some work which is individual, is more universal. In America in the last quarter-century, interior decorating has become

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a science; and of late years, individual taste is more and more expressed in the home.

For the person who can make unlimited purchases, embroidery still has some lure because it is, strictly speaking, a lady's recreation which may be indulged in on country club porches, at smart beaches, in lonely cabins in the mountains, on big ranches, in the tiny apartment—in any place where leisure hours do not mean idle hours. Probably the reason for this is that embroidery and the materials therefor, may be easily carried around from place to place—the articles designed to-day so practical, inexpensive, attractive and easy to do. In other words, a studio is not needed for the production of most beautiful results. Except for very large pieces, even a frame for the material which is to be embroidered, is not necessary.

It is on account of this universality that embroidery instructions for various designs for various purposes are put in pamphlet form and can be gotten for a very small sum. There is a wide variety of women's magazines whose pages are full of new designs with instructions in the field of embroidery and its numerous ramifications. Also the manufacturers of wool

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yarns, silk and cotton threads put out numerous booklets on this subject.

However, this chapter is for the persons who wish to do more individual work and quite a bit of research in producing newer effects. Ofttimes so-called "dabbling" in an art, trying new things, new processes, results in a sincere desire to devote years of study and labor to the perfection of that art. There is a wonderful leeway for the person who has a flair for decorating fabrics with silks in various colors, in her own designs. So this chapter is written merely as a stimulus for even one such.

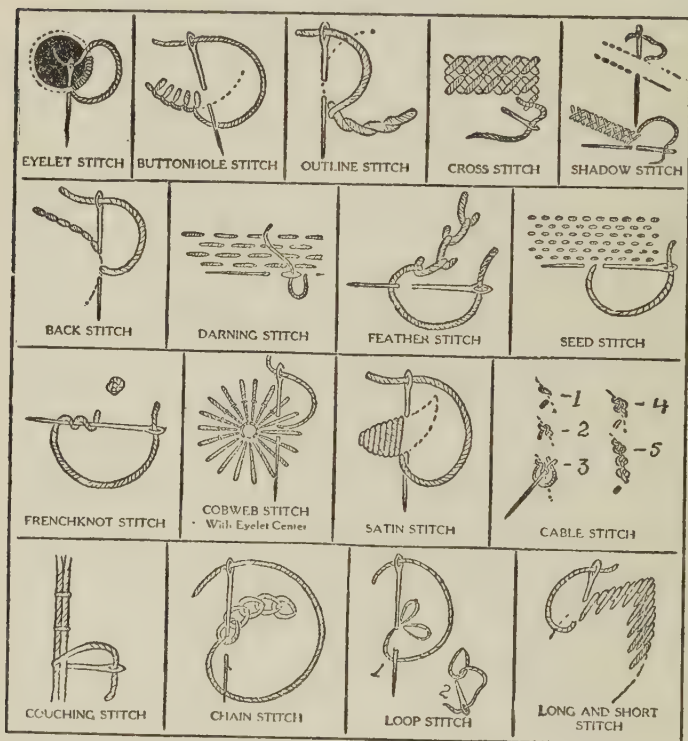
It may be needless repetition, but it seems best here to call attention to the fact that the purpose which the finished article is to serve will determine the material to be used as well as the design and the embroidery stitch. The stitches illustrated in this chapter must be mastered before any embroidering may be done.

Darning stitches and lazy-daisy, outline and chain stitches go very quickly and give quite nice effects. The knot stitch, cross-stitch, satin stitch, long-and-short stitch—the last two are used especially in ecclesiastical work—do not go so quickly and are really

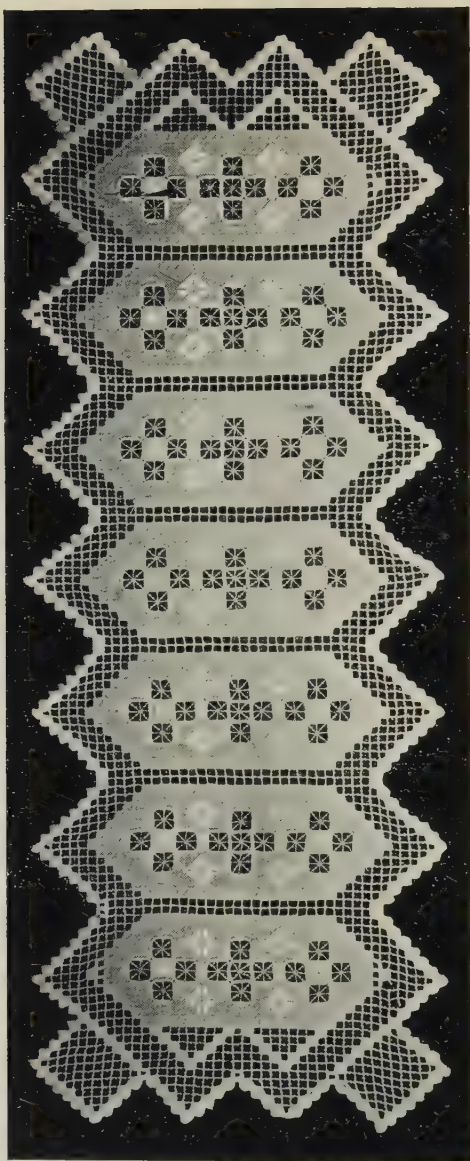
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worth the time as the effects given by them are rich and lovely.

Smocking is both simple and pretty, being especially



charming for children's dresses. It is nothing more than the embroidery of simple stitches on a foundation of gathers and shirrings. The most important thing about

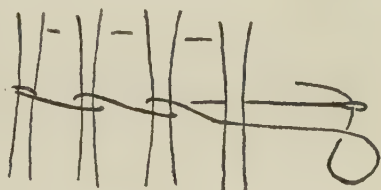


HARDANGER WORK

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smocking is in perfectly preparing the work, for the entire beauty of the work can be easily spoiled by imperfect lines in the gathering. Transfers can be bought to indicate the shirring points but good results are obtained by the sewing machine method of marking the lines and spaces. The lines are to work on and the spaces between are the size of the stitch, the presser foot acting as guide between the lines. When the rows of stitching are complete, remove threads, a little at a time, being most careful not to lose the marks made by the machine needle. Shir in the holes made by the machine needle, determining the length of the shirring stitch by the marks.

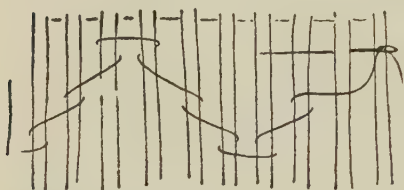
The Outline Stitch is the most simple and is worked on the pleats of the shirred material, from left to right, catching each pleat at top from right to left, with the thread kept below the needle.



The Wave Stitch is another popular stitch and consists of four stitches worked gradually up and down again in the outline stitch, working from left to right. Bring needle up in first pleat and over to the right side

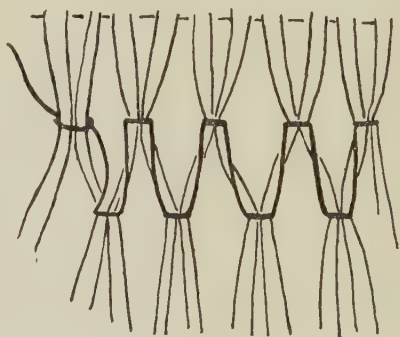
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of the second pleat. Work to the line above, using 1, 2, 3 stitches, one in each pleat with the thread be-



low the needle going up. With the thread above the needle take one stitch on the line next to the third

stitch up, with the thread above the needle work to the line below, using gradually three stitches. Now with the thread below the needle, take one stitch next to the last three stitches on the line and work again to the line above, using three stitches and repeat. As many rows of wave stitches, one above the other, may be made as is desired.

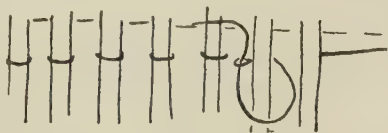


The Van Dyke Stitch is unusually fine and is one of the very few stitches in smocking that is worked from right to left. Commence on the second pleat on the right hand side of work on the first gathering thread.

HOW TO DECORATE TEXTILES

Bring the needle up on the first pleat on right side of material, pass the needle through the first two pleats together and take one stitch over to hold pleats together. Come down to the second gathering thread and take the second and third pleats together, needle put in from right to left and take another stitch over and continue to the end of the line. The double Van Dyke is nothing more than two rows of the single Van Dyke. If different stitches are desired in one piece of smocking, it is better to separate these by working one row of outline stitch between.

The Peasant Outline
Stitch gives a most
charming effect. Start
the thread on the sec-



ond pleat at the gathering thread on the wrong side of work, bringing the needle up in the first pleat on the right side of the material. Now take one stitch from left to right in the top of the first pleat, running needle through to the right hand side of the second pleat, keeping the thread below the needle and each stitch directly over the gathering thread. Work across row and fasten thread at end of each row.

The feather stitch of our grandmothers is always in

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vogue and may be seen on smart gowns as well as on all sorts and kinds of house furnishings. Also a simple effect may be gotten in another revival—that of fagotting, the stitch which is used to piece out materials which have been cut too narrow or short, or for joining pieces together which blend in color and may be used for covers, mats or pillow-tops. Do not think that length of time and complication of design are the only criteria for rich and exquisite effects. The fact is that after choosing a space and marking it off, quick and easy stitches in rich colors may be so combined that the results are incomparable in richness and beauty.

Moreover, the materials themselves do not always determine the results. Raffia on canvas—this really amounts to creating a new fabric—makes for charming results which may be seen in so many of the Italian embroideries now popular. The canvas itself is entirely hidden by the raffia; simple designs, such as oranges with green leaves on a natural color background, are attractive. Burlap may be the foundation for a wall hanging, with raffia for the design to be embroidered. Raffia comes in such lovely, soft colors and its sheen makes for loveliness. It should not be used on any material that is not loosely woven as raffia is not as

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flexible as silk. However, an effective scarf which the writer saw recently was of black net with orange colored flowers much conventionalized. Curtains of net may be attractively embroidered in raffia—it is well to know that raffia should be left unknotted when net is the foundation material, as the raffia becomes an integral part of the fabric at the beginning.

Crewel embroidery came to us via England, having been very popular in that country in the seventeenth century. In this type of embroidery wool yarn is applied in interesting patterns to linen and heavy fabrics. It is used for wall hangings, for upholstery and for curtains. The English patterns are bold and colorful; usually the embroidery is done with wool yarns and silk threads on linens. The French crewels, on the other hand, are dainty and are often embroidered in silk on a thin material, such as gauze. This is lovely for bed spreads, curtains, pillows and all kinds of household decorations.

Beading is very popular for dresses, bags, tapestries, and novelties. The design can be stamped on a background and then worked with bright colored beads. Or a figured material of bright color can be used and the design outlined or worked solid with beads.

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Hardanger embroidery owes its origin and name to Norway. It is an oversewn stitch worked even with the threads of the material. The material must be heavy, soft and loosely woven, as threads are drawn here and there to form open spaces which are crossed with a lattice of woven bars. Two kinds of embroidery thread are needed—one, a coarse thread for the flat stitch, the other a fine thread for the woven bars. Sharp shears and a blunt needle are the “tools.” The actual work is very simple and results most fascinating. Hardanger embroidery is used for household purposes and personal adornment.

After the design has been determined—this should be built up in geometrical shapes—the solid embroidery is done before the threads are drawn. When this is complete and the threads drawn, the material can be cut. The solid work is done with satin stitch and the stitches are worked evenly with the threads of the material, usually in squares of five stitches. These squares are worked upright and horizontal and in diagonal rows. Cut the required threads and draw them so that perfect squares are left. The remaining threads are formed into bars by weaving with the fine embroidery thread. The thread is taken alternately over two

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to the right and two to the left, always being brought up in the center between the threads to be covered, until the bar is worked.

Hardanger work is very practical and pretty; the simplicity of its design, its boldness and evenness attract. The stores now carry material used just for this type of embroidery. The fabric must be very evenly woven, one that has warp and woof threads of equal thickness so that when threads are drawn, those that remain form perfect squares. This work is made up of squares and open spaces that are crossed with lattice work, the work being done entirely by counted threads.

To make a piece of Hardanger work like the illustration, purchase one-half yard of forty-inch material, a blunt needle, thread that is silky and coarse for the flat stitch, and fine silky thread for the woven bars or lattice work.

Divide the work into seven solid panels with a half inch space between each, which will later be cut and used for woven bars. There will be left $3\frac{1}{4}$ inches of material at both ends and about two inches at the sides. All the solid embroidery is done first before any threads are drawn for open spaces. This solid embroidery is the same as satin stitch used in ordinary

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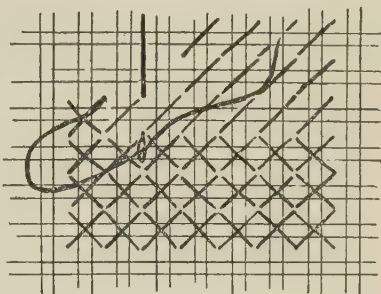
embroidery. The stitches must be worked even with the threads of the material. Geometrical shapes are worked to build up the solid stitch as illustrated. For the border used around the seven solid panels, a flat stitch is worked just the same as the satin stitch, using five threads, working in blocks alternately upright and horizontal, making it easy to pass from one little square to the other. This stitch is usually used to border any open spaces.

Before cutting the squares for the woven borders, complete the panels; cut the threads in each little square, leaving four threads upright and four horizontal. Draw the same in each square and work into bars by weaving with the fine silky thread, bringing the thread up in the center between the threads to be covered and taken alternately over two to the right and two to the left until the bar is worked. Having worked the two woven bars in one of the squares, work the other three squares, completing the cross. Work the other two crosses, and this completes one panel, To work the slanting woven bars, use the fine thread and work four threads across each square from corner to corner and weave as the other woven bars were made, making French knots on the bars as illustrated. Weave

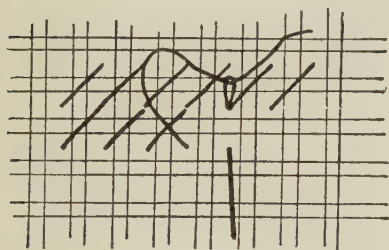
HOW TO DECORATE TEXTILES

the remaining border, finishing the edge of the scarf with the satin stitch.

Cross-stitch tapestry and needle-point are very simple and much used for chair seats, pillows, hangings, etc. It is very important in working both stitches that they be kept even.



This can be done by pulling the thread at the same tension throughout. In cross-stitch, all stitches should be crossed in the same direction. Start at the lower right hand corner and work from right to left with one stitch and come back crossing the stitch from left to right.

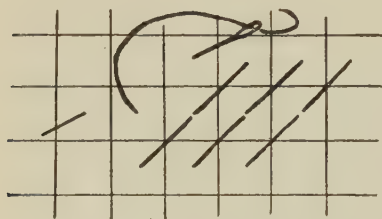


In cross-stitching, work over a double thread canvas and cross over two threads as illustrated.

In needlepoint there are two variations: gros point and petit point. The gros point is done over double canvas, while petit point is done over single canvas. Both stitches must be worked

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in the same direction. Sometimes it is desirable to use petit point with gros point as in illustration facing

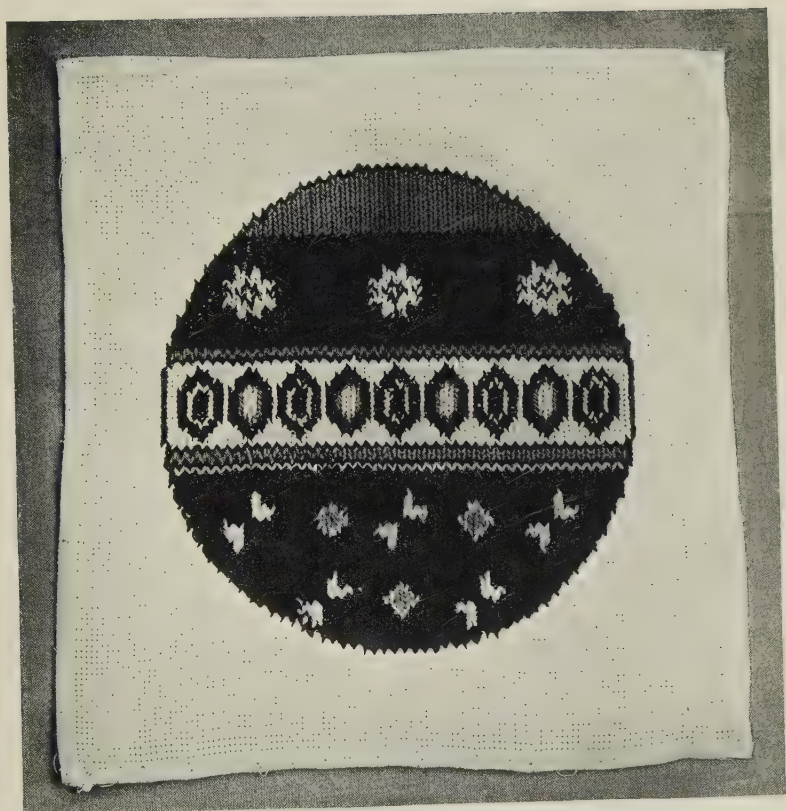


page 23 in which the faces of figures were embroidered in petit point. This was done by opening up the double threads of canvas

and working as if it were single canvas.

Tapestry embroidery is an imitation of a form of Oriental weaving and is used for rugs, mats, cushions, chair seats, hangings, and the like. As in needlepoint, every atom of canvas should be covered with stitchery. A design with plenty of pattern should be chosen, as large uninterrupted spaces are monotonous and make an empty, poor appearance. The colors should be clearly defined. The light colors should be outlined with darker ones and the dark colors with lighter ones.

The design illustrated, opposite page 38, is made on an Aida canvas. As the work is done by the counted thread, this canvas or similar evenly-woven material must be used. If the pattern illustrated is to be duplicated, start at the lower right and work up over the threads of the ground work in straight lines as illus-



FOOTSTOOL TOP IN TAPESTRY STITCH



BATIK PANEL

Designed by Henri de Kniif executed by Muriel Earle

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trated by Figure 1. The second row: work downwards as illustrated by Figure 2. After the brown stitches are worked in two lines of stitches up and down forming V's, a horizontal line of V's is worked with black yarn, across the lower edge of the brown stitches, illustrated by Figure 3. Then use red, leaving sufficient spaces

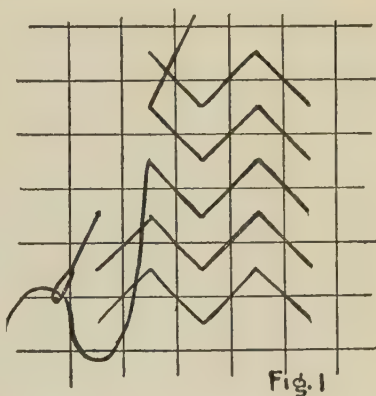


Fig. 1

equally counted, for the star pattern. When this is completed, work one row each of black, light brown and red, horizontally across.

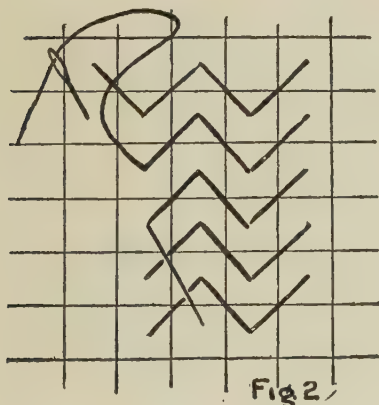


Fig. 2

In the next space, work white, leaving sufficient space for the nine diamond patterns, which work alternately in colors—black, red, yellow and blue, then black, red, brown and yellow.

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Then work four horizontal lines, first red, then two of brown, then black and yellow. With blue work up and

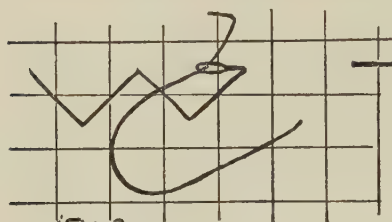


Fig. 3

down allowing enough of canvas for the design of stars and diamonds as illustrated.

The illustration facing page 28 is an old

Moravian piece of embroidery. It was worked in 1832 by a schoolgirl of sixteen, when she was in the Moravian Seminary at Bethlehem, Pa. It was embroidered with chenille, ribbon, organdie, silk floss and gold thread. It is still a beautiful example of early American embroidery.



CHAPTER FOUR

DYEING

Decorating textiles by dyeing is prehistoric. In the dawn of civilization haphazard methods of dyeing fabrics from concoctions made of flowers, leaves, roots, herbs, resulted in beautiful colors unsurpassed even in modern scientific times. The designs from the very earliest times grew out of the life of the peoples creating them. The present vogue for decorating textiles is more or less of a revival, there being a renaissance of the early oriental as well as Egyptian, Assyrian, Roman and thirteenth century designs.

In planning to decorate textiles for personal or home use, it is well to study designs both simple and complex. The screen design used for frontispiece illustrates the beauty of simplicity. The material to be used will naturally in a measure determine the design and in turn both will be determined by the purpose which the finished article will serve. Georgette, chiffon, crepe de chine and silk take dyes very easily, while wool and

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velvet are the hardest to dye. Cotton and linen are comparatively simple to handle. For the amateur, silk and crepe de chine are most responsive to satisfactory dyeing.

There are many methods of dye-decorating but the three most in vogue now are shaded, tie-dyeing and batik. In any of the three methods, it is well to begin with small pieces of material, one color and the simplest of designs. Perhaps the amateur had best try shaded dyeing before going to batik which is the most complicated of the three processes.

The dye industry has been so perfected that no fixing medium is necessary in order to prepare the material for the dye. Most dyes to-day are ready for immediate use. Commercial dyes have directions on the packages. Many are on the market but the Baco dyes are particularly satisfactory.

SHADED DYEING

In preparing the dye-bath for this method of dyeing, it is necessary merely to follow the directions on the package, remembering to hold material up and to lower very slowly into the dye-bath. The part which is first immersed is of course, the deepest shade while the last

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dipped is the lightest. Many lovely colorful effects may be had by this simple method.

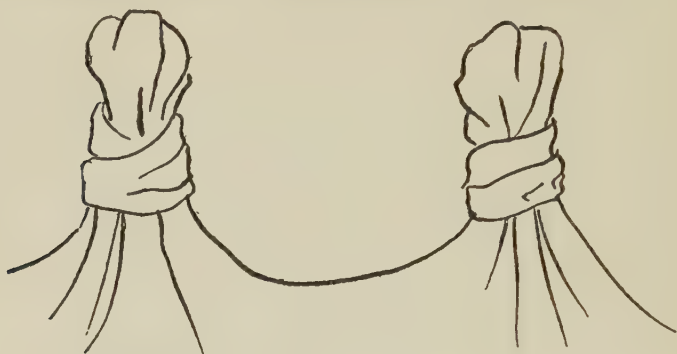
TIE-DYEING

In tie-dyeing the ingenuity of the individual will count and while charming effects may not be duplicated with any degree of certainty, the originality and skill of the worker may be easily shown in the singularly individual pieces thus tie-dyed.

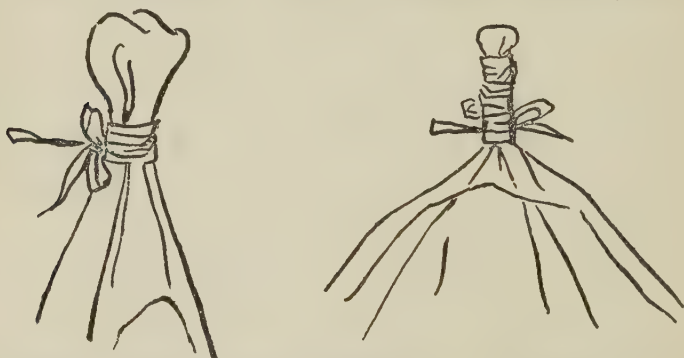
Tie-dyeing is certainly fitted to the purse; charming decorative effects may be obtained without a great outlay of money. Unbleached muslin, cotton crepe, voile, pineapple cloth, crepe de chine and chiffon may be tie-dyed. Perhaps "tied on itself" dyeing is the very simplest. It might be a good idea to take a small piece of muslin, cheesecloth or silk, a ball of twine or tape and a dye-pot of good dye, remembering to use cotton dyes for cotton and silk dyes for silk. Wear rubber gloves and a stout kitchen apron with a rubber apron in addition. Even with the experimental piece of material, the "tied-on-itself" effect may be obtained. Fold the material over, tie into knots at one or two selected places and dip the whole. Unique effects will result if this be worked out in different colors; dye first with

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some light color, then tie and dye with another color. This makes material very effective for draperies.



After "tied-on-itself" dyeing, "tied-with-string-or-tape" dyeing will be easier and more ingenuity may



be shown. The design is made by tying string or tape or cord more or less tightly, around certain selected portions of the material. When the material, thus

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treated, is subsequently dyed, these tied portions will be kept from the action of the dyestuff, and after the material is removed from the dye-bath, rinsed, and the strings cut or untied, they will be lighter in color than the other parts of the fabric. The places chosen are tied by hand by winding round and round the base of the projecting loop of cloth, a thread, closely laid and knotted extremely firm and tight.

Patterns may be made either by shirring across material, pulling up lightly and winding, or folding material, shirring it zig-zag. Various other patterns may be formed by shirring material in various designs, pulling tightly and winding. Occasionally the whole cloth, laid flat and with but little folding is tied across so that the reserved part forms, when untied, more or less straight bands. Designs of charming waves and ripples may be made by gathering or plaiting the material between the fingers, winding and tying at intervals with tape.

Prepare the dye-bath and dye according to the directions that come with any of the dyes. Rinse and dry before removing tape. If more than one color is desired, cover all parts not to be dyed in the first dye-bath with tape. Dye, rinse and dry. Next wind off more

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of material and dip in second color. For example in a design of concentric circles: The material is pale yellow; loop is wound off, material is dipped in orange, rinse. Another portion is wound off and whole dipped in brown. The center point will be same color as outer edge. Series of these circles scattered hit or miss or arranged in a more or less formal design, is pleasing. Some of the best tie-dyed work is done by the Japanese. Examples are on exhibit in various museums throughout the country. In many cases the work is left unironed. This is seldom done in this country. If a simple edge is desired on the material perhaps the easiest way is to fringe the material before dyeing.



BATIKING

After practice in shaded or tie-dyeing, it is quite simple to try one's hand at batik though a skillful person does not need practice in either process before

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trying to batik. This art is an ancient one, as all moderns know, having been perfected by the Javanese centuries ago. Lately it has had its greatest and most successful revival, coming to this country via Holland. Perhaps the real reason for the revival is that the beauty of batik lies in the personal touch of the artist.

The tools necessary for batiking are a sauce pan of aluminum, a spirit lamp, a frame, a piece of glass or sheet of oiled manilla, a few Batik colors, wax, brushes, a glass rod and a pair of india-rubber gloves. (If the reader be in doubt as to the purchasing place of these, the author will be most pleased to suggest).

Undoubtedly the most important thing about this method is to realize that batik is far, far from being a slap dash art, easily done and crudely designed. Batik is an ancient art perfected after years of study yet it can be most creditably done by the person who sincerely tries to master the few fundamental principles and who tries to follow the rules thus mastered.

There are degrees of batik, as it were, a sort of good, better, best. For instance, the most easily mastered way to batik is perhaps the crackle. Then the artist may go to simple designs, graduating at last into the many-colored and complicated designs of the ancients, of

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the mediævals and of the moderns. While batik is very fashionable now in the world of style, its real place and its ultimate place will be in the artistic world where it will be used for decorative purposes of the highest order. For he who wishes to perfect himself in the art of batik from the purely artistic standpoint, Pieter Mijer's book, "Batiks and How to Make Them," should be consulted. On the other hand, for the person who wishes to use it as an applied art, the process in brief is as follows:

Carefully select various brushes; cheaper water-color brushes as well as Japanese brushes for waxing and painting in dyes, and large varnish and paint brushes for spreading large surfaces. One brush must be kept for wax as it is too much trouble to clean brush after it has once been used for waxing; a different brush for each color is a time-saver.

Choose the design which most appeals. It will be very helpful if the design chosen be quickly sketched in water colors so that the final effect can be readily seen. The design should be drawn off on paper the size desired then it can be traced lightly on to the silk with carbon paper or drawn free-hand with charcoal or soft lead pencil. However, the most reliable manner



"TREE OF LIFE." BATIK WALL HANGING
Designed and executed by Jean Paul
Slusser

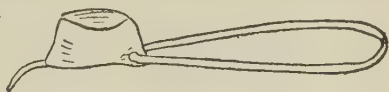


DRESS OF BATIKED GEORGETTE
Designed and executed by Muriel Earle

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to transfer the design and perhaps the surest, is to perforate it with a marking wheel or puncher. Be sure to sandpaper the rough edges of the punched holes after finishing. With charcoal dust or pencil dust, the design is rubbed through on to the material. Connect the dots with light pencil lines, as too heavy a line will show in the finished article.

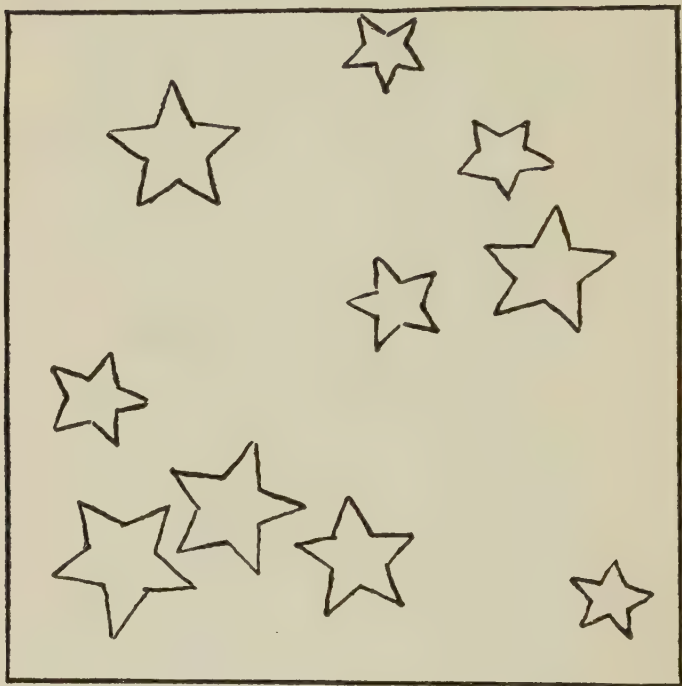
After the design is on the material, apply the wax resist. This is done to keep the colors from running together and spoiling the design. Batik wax is easily obtained. The work may be done on a table—it is best to cover the table with oilcloth tightly tacked down, as the surplus wax must be occasionally scraped off—or on a frame. The wax must be melted and kept hot—not too hot or it will spoil the material—so that it will flow easily. The professional may use the tjanting (a small pipe-like instrument of Javanese origin, see illustration)



to apply the wax resist, but for the amateur a batik brush is better. One method is to outline the design with the melted wax. Be sure to leave no break in the outline; check up on the breaks by reversing the cloth. If there be any breaks be sure and mend them before

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applying the batik colors. This way of putting on the wax resist leaves the outline in the original color of the



material. If that be not desired, the part of the design which is to be kept the color of the material is completely covered with wax and the dye applied to the rest of the design.

For example see illustrated star design: if the stars

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are to be kept white, they should be completely blocked out with wax and the material dipped in blue. The reverse of this, if the stars are to be blue and the background white. To break up the large white space the crackle may be resorted to. This is done by completely blocking out with wax the white space; when the wax is cold, crush the material in the hand before dipping. If the outline is to be kept in white, with yellow stars on a lavender background, outline the stars with wax, and apply yellow dye. After the yellow is dry, block out the yellow stars with wax and dip into a lavender dye-bath. Even if the design is more complicated and has many colors, the same process of blocking is followed. If an especially thin material is used, such as georgette, wax will penetrate four folds—thus saving much labor.

Many artists consider "crackle" far from artistic, in fact they think it is a sign of poor workmanship. This is particularly true of the Javanese and the Japanese. However, there is a decided vogue for the "crackle" and unique results may result from the use of this method. If a heavy "crackle" is desired, use fifty per cent paraffin with beeswax as it makes the wax more brittle. It must be thoroughly cold before cracking.

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Cover the large surfaces with wax, cool the goods if necessary in the ice box, then crumple in the hands before dyeing. Good judgment should be shown in the colors chosen, as "crackle" forms a background which may mar or enhance design.

It may be well to say a few words about the wax for the resist, for it may not be possible always to purchase batik wax. Ordinary beeswax carefully melted and strained or poured off, free from dust and sediment is satisfactory.



After batiking the article—the design being complete in every detail, that is, it has been waxed, dyed and rinsed, then waxed, dyed and rinsed, until the design satisfies—the wax must be removed. Place the material between newspapers, press with a hot iron, or roll the material in plain brown paper and steam over the tea kettle. The latter process helps set the dyes.

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If there be any wax after either of these processes, dip the material in gasoline, benzine or other commercial wax removers.

SPATTERING

As the most successful material with which to spatter is dye, spattering is included in this chapter. Only simple tools are required—a comb, a No. 11 bristle paint brush, the kind used for oil painting, a pot of dye and the goods to be decorated. Floral designs are most effective: wild flowers, especially goldenrod, daisies, wild grasses and wild carrots make most beautiful designs. Gather the flowers in their season and press them—they may be pressed between old books or blotting paper that is weighted down. Or a better method one which insures a clear outline—lay the flowers on a board on which blotting paper has been placed, cover with a damp cheesecloth, then press with a hot iron. Treated by either method, they keep indefinitely.

Arrange the flowers in graceful sprays on the material, dip the paint brush into the dye—dilute the dye to the flow consistency of ink—run the brush lightly

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forward and backward over the whole length of the comb. In just a few moments the art of spattering may be acquired. The dye should be poured into a dish and the brush-edge only dipped. Too much dye blots the design. After the dye has been spattered on dark enough to bring out the design, allow it to dry, then lift the flowers, and their silhouette will remain in original color of the fabric. If the design is not just what is desired, put the flowers back on the part which is satisfactory and spatter the rest of the design until a pleasing effect results.

For variation, a two-toned background can be used—either using two different colors, or a lighter hue of the same color, produced by dilution of the medium. Carrying the idea further, a mottled effect can be obtained by using a multitude of shades. As a rule however, it is safer to keep to simple schemes.

A good way to obtain solid color for a background is by spraying. This is particularly good if the fabric be heavy enough and if two colors be desired, one on each side of the material. Spraying is the process used if a solid background is desired. The tools for spraying are few: an old atomizer and the dye colors are all that are necessary. A fixative blower may be used

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instead of an atomizer. The best effects are gotten if the material be hung during the spraying process. Ink may be the medium for spraying instead of dye but craftsmen are warned against blotting.



CHAPTER FIVE

STENCIL AND BLOCK-PRINTING

The utter irregularity of the hand made is the chief æsthetic triumph of hand work over the machine made. Yet there has been no more subtle and artistic evolution than in the designing of commercial silk patterns. There is the traditional background with the most modern appeal. Geometric designs incorporate the symbolism of the everyday. Primitive beauty of lines and colors have combined with things of modern life, thus giving the buying public most artistic decorative textiles. However, there will always remain the lure of the hand made. Stencil and block-printing have one big advantage over other processes in that duplicates can be made with little effort.

Small decorative pieces for interiors may be made by stenciling textiles in a very simple way. Stencil paper or celluloid will do for the stencil. Trace the design to be used, on stencil paper; if celluloid be used for the stencil the design need not be traced as celluloid

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is transparent and the design shows through, thus allowing the stencil to be cut direct. A stencil knife may be purchased from the art department of any department store for approximately one dollar and twenty-five cents. Only that part of the design is cut out which is to be of one color; there will be as many stencils as there are colors. The leaves of a flower for example, would be cut for the "green" stencil, while the petals would be cut for the "red." A Fitch brush, No. 5 or 6, is the best "tool" for the large stencils and No. 1 or 2 for the smaller ones.

The stencils having been cut, the rest of the process is as follows: the brush is dipped in the dye or oil paint (the latter must be mixed with an indelible medium to the proper flow consistency) and with firm, quick rotary strokes, the first color is brushed through the cut out parts of the first stencil, thus creating a pattern in the shape of the perforation. Stencil should be lifted with care to prevent smudging. When the material is thoroughly dry, the second stencil is put in place and the second color brushed on. The various colors are thus brushed on.

When time is scarce and quantity production is necessary, a different stencil should be cut for each color

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but if just a few copies of one design be desired, a single stencil embodying the whole may be cut, the different colors applied as called for in the working drawing.

Prof. Charles E. Pellew says: "The brush can also be employed for painting molten wax on to the goods through a stencil, in resist stencil work. It is much better practice, whenever a stencil design is to be worked with wax resist, to make an outline of the design on the goods with a sharp pencil, and then, removing the stencil, to fill in the pattern with tjanting and brush. This same practice of drawing the outline on the goods with pencil or tracing paper, or by transferring from a charcoal drawing, by rubbing, is always to be recommended. A pencil or crayon line, if not quite true, can be erased without spoiling the whole design. Tjanting if used correctly, can apply the molten wax to the material in a fine stream, with much the same freedom that a drawing can be made with soft pencil or crayon."

Stencil printing by hand is very effective for articles used by the individual or for purely decorative pieces for interiors. If the surface be rather large, stencil printing is most effective as small details are omitted, thus giving a broad decorative value to the whole.



"TREE OF LIFE." WALL HANGING
Designed and executed by Henry Tubbs



"DOWNTOWN, NEW YORK"

Designed and executed by Albert Nickel

HOW TO DECORATE TEXTILES

The best way for the amateur to stencil-print is as follows:

The stencil is of silk bolting-cloth which is stretched very tight over a frame and securely fastened to the four sides. There are as many stencils as there are different colors in the design. The design is traced on the bolting-cloth in the frame. Regardless of size of the piece to be covered, the outer measurements of frame should remain the same in order to simplify registration of colors. If there are three colors, say, purple, henna and orange, there will be three stencils. A decorative piece for example is a Pegasus design, the background of which has been spaced off with geometric lines. The material is light tan pongee; the broad lines are swung in and out so as to give a rhythmic vibration to the whole. The lines are to be purple, the winged horse orange, with mane and tail of henna. The first stencil is the horse. The rest of the stencil is coated over with varnish, shellac or collodion. This is now printing stencil one. A second stencil is made: the mane and tail, the rest being blocked out with resist. The third stencil will be the lines, the rest being blocked out as in the first and second stencil. The pongee is firmly and securely fastened to a table or board.

HOW TO DECORATE TEXTILES

With a roller such as photographers use, the color is spread over the stencil; in this instance, orange is spread over the first stencil, which has been placed over the pongee. The resist prevents anything from appearing on the pongee but the horse. The first stencil is lifted. The second stencil is placed on the pongee, the roller spreads henna over the second stencil, which prints the mane and tail of the horse. The second stencil is lifted. The third stencil prints the purple lines. In this way the design is completed.

The media for stencil, stencil-printing and block-printing may be dye, printers' ink, oil paints which are mixed to the flow consistency by means of an indelible mixture (Devoe and Raynolds markets an especially satisfactory one), or fifty per cent water colors plus an equal portion of indelible mixture. If the medium be dye, it must be mixed with tragacanth. The artist must experiment with the proportions of dye and tragacanth as each artist has his own idea of "flow consistency." Any artist, who is doing his own research and who is experimenting daily to find a resist which will leave the silk as flexible as possible, will look into the resist now gotten out by manufacturers of printing inks.

HOW TO DECORATE TEXTILES

Interest in work augmented by real inspiration and a flair for the new and untried, sometimes results in a process the technique of which must be necessarily individual. The hand of the artist must develop its own individual cunning. The charming decorative piece opposite page 58 is an æsthetic contribution to modern revival of textile decoration. The artist evolved the process during the past few years by constant study and experiment.

The piece is of bleached muslin, though casement cloth does just as well. Had he used silk (and he is going to decorate this textile) he would have had to change from saline dyes to basic dyes. Unbleached muslin is not fine enough for superior results.

It is best that the design be discussed first. The whole piece is Indian in effect and in origin. The Rajputs of India—the Athenians of India—a northern tribe, used stencils on textiles with such artistry that nothing modern could surpass their work, while the Moguls, a southern tribe, used woodblocks for their incomparable textile decorations. The border is the palmette design—this occurs and recurs in Indian and Persian designs. Its origin is very interesting and illustrates just what is emphasized in the chapter on

HOW TO DECORATE TEXTILES

design: that Nature is the best source of inspiration for the artist with the seeing eye. The branch of a cedar tree, blown downward by the wind had in front of it a flowering almond tree—this conventionalized became a favorite design of early Rajput artists. The scalloped effect at the foot of the tree of life, is another Indian motif. These represent the roots of the tree of life.

The artist first drew free-hand with charcoal, the general composition. The border was drawn directly on heavy brown wrapping paper. With ordinary manicure scissors—a stencil knife or razor blade may be used—the border stencil was cut, then the stencil was dipped in oil. (Take ordinary crude linseed oil, boil and keep as stock for stencil-dips.) Stencils were cut for various other parts of the design: the birds, flowers, leaves, etc.

The “tools” used were Austrian stencil brushes (the size being determined by the space to be covered or the fineness of details to be put in) crayola or Dixon pencils. (The charcoal mentioned above was merely to draw in the general composition. The preference for charcoal is explained by the fact that the lines may be easily effaced). If crayola is used instead of Dixon

HOW TO DECORATE TEXTILES

pencils, a hot iron is used to fix it. On the other hand after using the Dixon pencils, a fixative—either the ready-made art store product or clear shellac diluted with turpentine—must be blown on either with an atomizer or the fixative spray suggested in the chapter on batik.

A bit of digression here is necessary: the dyes used by this artist were saline. The old Indian dyes were of three colors only—indigo which gave the blues, madder which gave the reds and pinks, and fustic which gave the yellows. The result is that the purplish and lavender tones predominate in the Rajput pieces. This artist used Niagara dyes—blues and greens—and Metz dyes—browns, yellows and reds. He made a bath of the saline dyes, mixed with water, and kept it as stock solution, changing to suit his purposes.

From the beginning the process is as follows: The bleached muslin was “antiqued” before the design was drawn on. This was done by dipping in saline dye of the color chosen—a soft warm tan. The general composition was drawn free-hand with charcoal, on the cloth. The stencil for border was applied. The Austrian stencil brush was dipped into the dye, the excess dye being removed with a rag. For the deeper

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shades the brush was pounded on the material, this giving body to the color. For the lighter shades a swift downward out and up stroke was used. The birds, flowers, leaves, etc. were stenciled in as the artist's taste and judgment dictated. After the stenciling was done, the artist put in the "finishing touches" with crayola—the roots, beautiful sweeping lines, an extra leaf or leaves here and there. These "finishing touches" were the ones which give individuality, beauty and quaintness to the decorative piece. This type of craftsmanship has no limits—the artist may give expression to all that he knows and experiment with any modernistic tendencies which he may have.

Block-printing is most æsthetic. The design is cut on linoleum with wood block tools which the artist may purchase to suit his needs. The amateur may purchase wood block tools from any hardware, department or artists' materials store. If tools are not available, a sharp pen knife is found most dependable. Each part of the design must have a separate block. The linoleum known as "Battleship" is heavy and a very good type to use for blocks. In case an error is made in cutting, that section of linoleum can be cut

HOW TO DECORATE TEXTILES

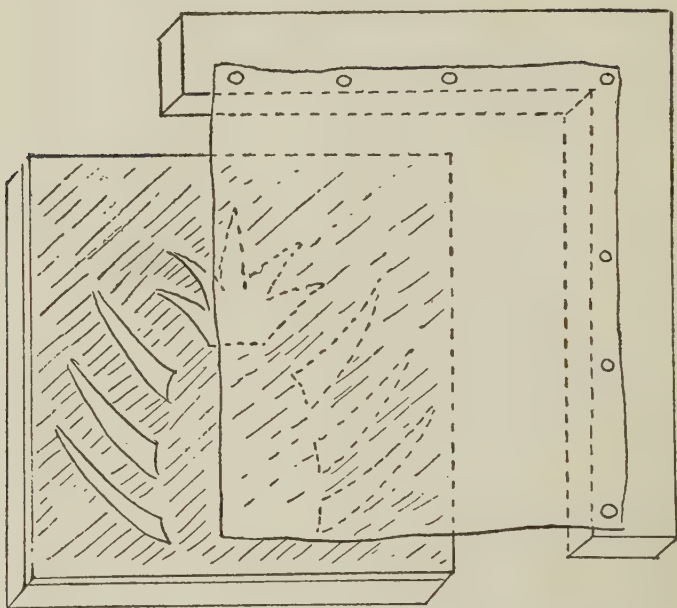
out and a similar size plug can be pushed in place. If linoleum be warmed it will be more easily gouged.

A hand press is used to supply the necessary pressure for the printing. For small pieces a rolling pin or the back of a heavy cook spoon with the proper amount of pressure, is an adequate tool. A "homey" method to obtain results is the floor, a newspaper, the material, the painted or inked block, a heavy book and two feet on top of the book, the weight of the body usually furnishing sufficient pressure. Upon unbleached muslin, casement cloth, velvet, pongee, canton flannel—any textile with sufficient body—the linoleum blocks may be placed and the pressure of the hand-press, if obtainable, forces the prepared dye or other media, which has been brushed on the block, on to the cloth, thus producing a pattern the shape of the linoleum block.

To apply design to linoleum, if the artist does not care to work free-hand, the design can be traced on thin paper, and the thin paper pasted on to the linoleum. The design can then be cut out, paper and all. Before printing, the paper left on the block is washed off. Diagram shows the method of registering multi-color designs; the outside edges of each block are the

HOW TO DECORATE TEXTILES

same measurement, fitting into the L-shape guiding piece. The linoleum block and the L should be the same thickness; if necessary, a block of wood may back up the linoleum. In order to keep the material



stationary, it should be thumb-tacked to the L-shape guiding piece.

Before attempting complicated designs, it is suggested that simple motifs such as the pineapple design illustrated in the chapter on design be experi-



"CONSTRUCTION WORK"

Designed and executed by William Frank Blese



BRAIDED RUG

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mented with. This was made in two colors; fruit was printed in orange, leaves and crown in green.

The illustration, "Downtown New York," facing page 59 shows three blocks and the resulting decoration. The first printing was in light green, the second in olive green and the third, in delft blue. While illustration, "Construction Work," facing page 66 shows two blocks and the result. When one or two blocks are used in printing, the background can be toned with crayon or dye. This was done in the illustration: the tone being such as to give a sunset effect; the first block, of the buildings, was printed in dull green, the second block in rich brown.

The ship illustrated at the end of this chapter could be enlarged and used for block-printing in one or more colors.

There is a new non-inflammable, non-poisonous liquid which may be of interest to the amateur because with it the lovely colored designs on imported wall-paper may be transferred, colors and all, to georgette crepe, flat crepe, crepe de chine, woolens and deep pile velvets. The directions very minute and in detail are on the bottle. The name of this liquid is "Chem-O-Color." Here as with other processes, the individual

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treatment determines whether the results are artistic or mere transference of something very artistic. Mention is made of this in this chapter because the manner of treatment is a little like block-printing.



CHAPTER SIX

CREATING FABRIC AND HOOKING RUGS

Rug making is not a revival. Of late years the art may have grown more popular and certain methods may have been revived but in the various states are persons who make rugs just as their ancestors made them a century ago. The utter simplicity of rug making as followed by these people makes for its value. These amateurs are really contributing something very valuable to the art world. A fresh attitude of mind is always valuable. Experiment and be sincere and simple—forget to be “arty.”

There are Colonial rag rugs, braided rugs, scalloped rugs, knitted rugs, crocheted rugs, cross-stitched rugs, hooked rugs and the needle-woven rugs. The braided rug is really very simple and most satisfactory. The material must be good and strong and so constructed that the raw edges of the material do not show. The braiding should be firm and even. These rugs may be made of new cottons—cotton prints from any good reliable mill will do—or wool materials gotten from

HOW TO DECORATE TEXTILES

the best parts of old blankets, men's and boy's old suits, and discarded garments which have usually good strong workable material. Use a coarse sewing needle. Tear the strips two and one-half inch; turn in the raw edges. Fold the strip together in the middle, making the strip for braiding three-quarters of an inch wide.



It can be braided in either three or five strands, always taking the outside strand and bringing it to the center. The round and oval shaped rugs are best for braiding. Begin to sew braid firmly all around, allowing

sufficient fullness at the ends so the rug will lay flat. Continue sewing in this manner, alternating colors or arranging borders as desired for size.

The knitted rug which is made of old materials instead of wool yarn is very unique and it has that irregularity which is so charming in hand work. The strips to be knitted may be dyed by the worker before knitting. This will give a dye problem which if solved

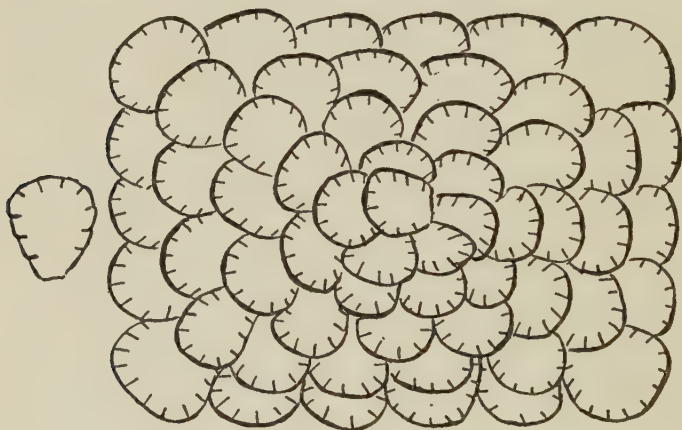
HOW TO DECORATE TEXTILES

will give added zest to the work. Experimenting with dyes is remarkably interesting. Given a good dye, an interesting lot of material and an adventuring spirit, the results will be soul-satisfying. Often lovely and unexpected colors are gotten by dyeing, under these circumstances. A good plan—that is seeing the finished rug in the mind's eye—is the thing; the rest is comparatively easy. The chapter on designs may help regarding the choice of design for the knitted rug. It is a good plan to use the geometrical designs in these rugs. The woven basket of the Indians may give some good ideas. Use the plain stitch or the garter stitch used in sweater making. The knitted rugs are not so firm as the crocheted rugs but they have one very good point—they take less material. Very large needles, fourteen inches in length, are required.

Crocheting the strips is as good as knitting them—in fact it is better to crochet them when the finished rug is very wide. The material is either very heavy worsted yarn or old woolens cut the size desired. With a very large hook, work in single crochet, in colors and designs selected. Crocheted rugs are easy to make in oblong shape with stripings and borders, these being worked with different colors.

HOW TO DECORATE TEXTILES

The Colonial rag rug is as varied as the designs seen in many shops. An old carpet with the nap almost entirely gone, makes a good foundation for a raveled rug: an old ingrain carpet may be cut into small strips and sewed to a heavy foundation, the edges of the strips being raveled before sewing. Or raveled pieces of carpet may be drawn through the meshes of some loosely woven foundation, with a crochet hook.



Scalloped rugs may be very quickly made and are very serviceable as well as attractive after being made. Cut pieces of cotton prints or wool cloth into a pine-cone shape and button-hole the edges. Sew these just as the pine cone grows only make the pine cone flat, as it

HOW TO DECORATE TEXTILES

were. Stitch these scalloped pieces down to an old worn-out carpet foundation. Catch the edges with some simple stitch using a colored thread, contrasting or blending as the case may be.

The cross-stitch rug, worthy of admiration, is a European pastime. Use heavy cross-stitch canvas, the size of rug determined by design selected. Turn back about one inch and work through the double edge all around for two rows. Overcast the last row all around which will give a strong firm edge. Work from right to left with one color following design. This forms one row of one-half cross-stitch. Now work back on the same row crossing the stitch, completing the stitch. In heavy canvas there are usually large and small squares; place blunt needle in small squares each time, the cross occupies the large squares. Heavy yarns are used and there is not much fear of a cross-stitch rug wearing out. Line the finished rug with sateen or denim of contrasting or blending color.

Hooked rugs are the rugs of the moment, but the satisfying thing is that they will remain for all time the rug for decorative purposes. Hooked rugs can be made in two ways, either with a hook or the up-to-date needles of the day. If a hook is used select a fairly

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light weight canvas or burlap, one where the yarn can be readily drawn through with the hook. After fastening canvas, upon which the design has been stamped or drawn, firmly on a frame—a small rug may be worked without a frame—outline design, drawing hook through the canvas from the top and bringing up the yarn which is held below. The loop at the top can be either one-half or one inch, which ever length is desired. Black is best for the outline; after outlining design fill in pattern, and lastly the background. The loops can either be cut or left as they have been pulled through. The cutting gives a nice velvety finish and makes the rug fuller. Take rug off frame and with rug in hand, carefully overcast the edges, then turn back and sew with a half-inch hem.

Another way to make a hooked rug is to work with one of the new punch needles. Fasten canvas firmly on the frame, insert needle already threaded, through the canvas. The work is now on the right side but as soon as needle is inserted, the design side becomes the wrong side. After the design has been outlined, fill in pattern and complete the background. After the rug is completed, remove from frame and complete by working through the turned back canvas right to the edge.



HOOKED RUG



CROCHETED AFGHAN

HOW TO DECORATE TEXTILES

This makes a very firm edge and by working right up to the end of the doubled edge there is no turn back or facing to be done. Hooked rugs need no lining if proper weight canvas and old woolens or yarns are used. During the hooking the canvas may be adjusted on frame to suit part of design worked in.

The hooked rug illustrated facing page 74 was made as follows: The selected design was on a medium weight burlap, size 32 by 52. One inch of the burlap was turned and hemmed back on to the same side design was stamped on. The burlap was then laced with a heavy cord to a rug frame which measured 36 inches square. One-half of the rug was hooked before moving burlap to hook other half. Modern rug needle threaded with black rug yarn was used. Needle was plunged through the double burlap forming hem, beginning at the lower right hand corner having loops about $\frac{3}{4}$ inches long, stitches one-half inch in length. The design was worked right side across top and down left side for three rows to hold hem in place, rows $\frac{1}{8}$ of an inch apart so very little of the burlap was shown. What was the right side of the rug now became the wrong; the side where the loops were evenly placed $\frac{3}{4}$ inch in length was the right side.

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Needle was threaded with dark green; all the leaves were outlined with the dark green; the smaller leaves with the light green. The center veins were worked with dark brown and the remaining portions of the large leaves with light green, the small leaves with dark green. The rose was outlined with dark red, all petals were filled with medium rose, the center with very dark rose. The flower motifs on either side were outlined with dark blue, filled in with lighter blue, with center of yellow. The two flower motifs on either side of the center leaf at top were outlined with brown, while the petals were filled in with yellow, the centers with blue. The remaining motif was outlined with brown, centered with green, with lavender for a filling. Before the black background was worked in, the rug was turned to the other side—the right side—and all loops were cut with very sharp shears. Then the work was turned on the other side and completed. After the rug was taken from the frame, the edges were worked over neatly and firmly with a needle threaded with black yarn. The rug was carefully inspected to see that all loops were cut open. The rug was then trimmed down in order to insure an even surface. The trimming and cutting was very important

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as the whole appearance of the rug could have been spoiled by careless cutting.

To make the afghan illustrated facing page 78, work as follows: Select bright colored yarns together with black to complete the squares. This afghan is crocheted in five-inch squares in a variety of colors. One can use up many odds and ends in this way, to a very great advantage. There are 204 squares, join them 12 wide and 17 squares long. To make a square, work as follows: *With Yellow* ch. 3, join, ch. 2, 2 d. c. in center, ch. 2, * 3 d. c. in center, ch. 2, repeat from * two more times, fasten in 2nd ch. at beginning of row. *With Blue* fasten in one of the four corners, ch. 2, 2 d. c. in same space, ch. 2, 3 d. c. in same space, ch. 2, * 3 d. c. in next space, ch. 2, 3 d. c. in same space, ch. 2, repeat from * around, fasten. *With Green* fasten in one of the corners, ch. 2, 2 d. c. in same space, ch. 2, 3 d. c. in same space, ch. 2, * 3 d. c. in next space, ch. 2, 3 d. c. in next space, ch. 2, 3 d. c. in same space, ch. 2, repeat from * around, fasten.

With Black fasten in one of the corners, ch. 2, 2 d. c. in same space, ch. 2, 3 d. c. in next space, ch. 2, * 3 d. c. in next space, ch. 2, 3 d. c. in next space, ch. 2, 3 d. c. in same space, ch. 2 repeat from * around,

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fasten. This completes one of the squares. Sew squares together and work a border of colors around as follows:

Starting at one corner with black, work row 1—Ch. 2, 3 d. c. in same space, * 1 s. c. in next space, ch. 2, 3 d. c. in same space, repeat from * around. Row 2, turn work and with black repeat row 1. Now row 3: turn work and with yellow repeat row 1. Now work row 4 same as row 2. Work row 5 same as row 2. Work row 6 same as row 3 and row 7 same as row 2. Now work row 8 by turning work and with black starting at one corner ch. 2, 7 d. c. in space, * 1 d. c. in next space, ch. 2, 3 d. c. in same space, repeat from * around working 7 d. c. in each corner.

NET DARNING

Net darning also has become popular and has great possibilities. It is splendid for household articles such as curtains, spreads, runners and cushions, also chair-backs. The work is easily and quickly done. The materials required are coarse net for the foundation and coarse twisted mercerized cotton. A blunt needle is the tool. Transfers are not so necessary as one can count the meshes as one goes along, working out one's own design.

HOW TO DECORATE TEXTILES

However, if a transfer be used the design must be ironed off on to muslin first. Then place the net in the correct position over the design and tack carefully in place. Darn the net following the design which will easily show through. When finished cut away the tacking threads being most careful not to pull the net. Color can be introduced by using heavy silk to darn in place of the mercerized cotton, and colored slips can be used as a foundation to correspond with the color scheme of the room.



CHAPTER SEVEN

DESIGN

Prehistoric man made the first designs. These he used to decorate the articles used each day. He decorated spears, pots, bowls, clubs to please himself or for others to admire. The main idea back of these prehistoric designs was so good that to-day it is the best idea after all. The use of plants, animals, flowers, insects, landscapes, water forms, clouds, still are the most common types of design.

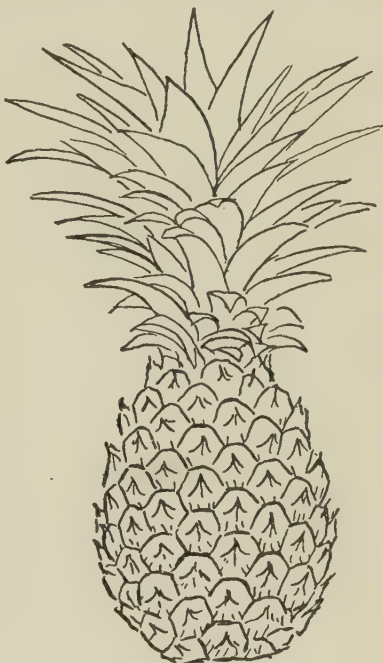
There are perhaps two classes to which all of the readers of this book belong. The first class contains those who have creative ability and whose vocations demand a real knowledge of design. For those there are perchance some hints in this chapter. The second class contains those who have the feeling for lovely and artistic designs but who have neither the time nor the power to originate. To the latter this chapter may be of real benefit.

Just as in the days of prehistoric man, so to-day, Nature is the artist's best friend. Flowers, leaves, ferns,

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HOW TO DECORATE TEXTILES

grasses, herbs, insects, butterflies, fruits, birds, animals and minerals, if conventionalized, furnish excellent material for designs. This is not to be confused with perfect reproductions of things in the animal, vegetable and mineral kingdoms, that is mere crude imitation even at its best. Geometrical lines and their artistic and often fantastic arrangement if properly spaced and properly colored, make designs which outlive in popularity and appreciation the perfect reproductions of purple pansies and yellow asters.



The basis of all good art is simplicity. So in conventionalizing a pineapple for instance, a more or less true drawing may be made—a perfect tracing if necessary—but immediately all unnecessary parts of the drawing must be erased. The general characteristics

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of the pineapple must be kept of course, but only those lines and the shape are to be accentuated. This may be so changed that in the end an abstract form pleases which has very little resemblance to the original.



Sometimes the persons belonging to the first class, the creative class, overlook the commonplace things right at hand, which if properly handled and conventionalized make the loveliest and the most unique designs: seedpods, the wings of moths, wild ferns, African marigolds, strawberries, wheat, bees, grapevine leaves, celery, parsley, chicory, cabbage, sheaves, garlands, shells, burning torches, honeysuckle, myrtle, ivy, ad infinitum.

Then too, the inside of fruits and flowers, the skeletons of leaves can be so used that most beautiful results will follow: the inside of a watermelon, the cross-section of a cucumber, the oblique cross-section of a banana. Nature's color schemes are so perfect that even the most wretched design may be retrieved from



EIGHTEENTH CENTURY SPANISH SHAWL



SCARF EMBROIDERED IN 1790

HOW TO DECORATE TEXTILES

utter loss by following her color combinations. The seeing eye of the artist is his best bank balance.

On the other hand those who are not original designers need not despair. A sense of swing—of rhythm—of color, if turned loose may produce effects so beautiful that the design may be lost in the exquisiteness of the whole. This does not mean that the person who originates designs is not a most fortunate one especially if he have the other qualities too, but it does mean that perfect design, faultlessly perfect even, needs some of the rhythm and the color which redeems an imperfect one.

One of the simplest ways to obtain a design is to select some pieces of cretonne especially pleasing, trace the different motifs which appeal to the individual in search of a design. It may be a leaf from one bit of cretonne, a bird from another, a flower from a third. These three may be traced and arranged in some artistic way on a piece of tracing paper. A new design then is traced on the paper which is a combination of the separate chosen motifs. Cretonne these days is really a gallery of designs—revivals of ancient motifs, conventionalized nature motifs, French modern interpretations of the Renaissance period—so vast that it

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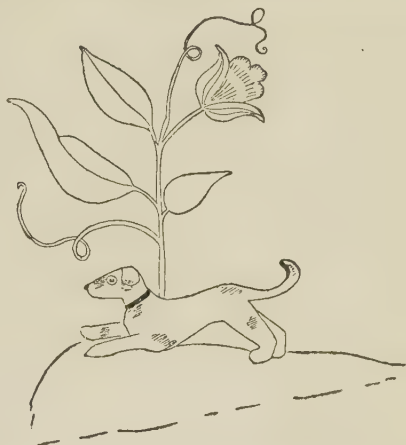
is almost impossible to find a piece of cretonne that does not contain many suggestions for new and lovely designs. Also museums and libraries contain pieces of ancient hangings, rugs, potteries, and textiles which abound in suggestions to the seeing eye and the willing hand.

Furthermore, an ordinary seed catalogue is a remarkable source of design. Various flowers may be cut out of the catalogue, traced on cloth, thus making a charming silhouette. If it be spring or summer, the source may be the garden or the woods nearby: for instance form a cluster of leaves, flowers and grasses, place between blotting paper and press. (Details of this method are in the chapter on Dyeing.) This cluster may be kept indefinitely and its outline forms a working drawing which may be used at any time.

If time be very limited and the desire for the finished article be great, much will be gained if a pattern be bought from one of the many pattern houses which sell all kinds of designs for all sorts of articles for personal and house decoration. Generally minute directions are given with each pattern. A little originality may be given by selecting different parts of various designs, combining the parts selected in a pleasing way

HOW TO DECORATE TEXTILES

—here each amateur has to use his or her good taste and judgment and decide just what “pleasing” is. It is rather odd at first to the person who is not used to looking for designs that are pleasing and different, to find that old books on travel, on oriental rugs, on antiques, art sales catalogues; booklets gotten out by fur-



niture dealers, wall-paper manufacturers, interior decorators, silk manufacturers, have numerous lovely pictures and illustrations, parts of which may be used as motifs for new designs. Also the old patch-quilt of

great grandmother's days is a valuable hunting ground

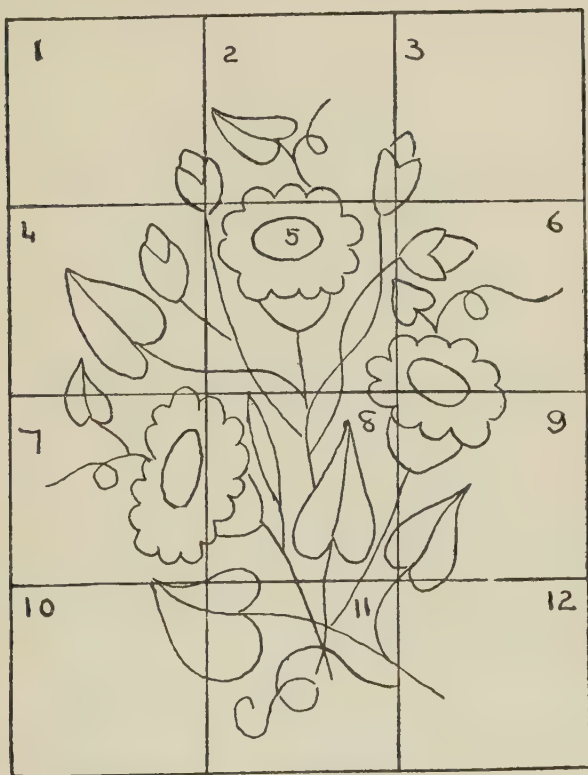
HOW TO DECORATE TEXTILES

for attractive motifs which may be "worked over," changed and adapted to the use in hand. Just here seems the time to remark that it seems strange that it is only lately that the designs used by Hopi and Navajo Indians have become again popular, for the color combinations alone would be a lure to any person wishing a color note in the home. These American Indian motifs should be adapted and used by Americans as they are very well adapted to the early American furniture which is so much appreciated at present.

It may be desirable to make the design quite small, and to put in the colors before making a working drawing which may be very large. In this case the design may be enlarged as follows: take the small sketch and rule it in squares, the lines being an inch apart. If the final design is to be four times the size of the original sketch, take a large piece of manilla paper (or wrapping paper will do), draw these guiding lines four inches apart instead of one. Number the squares on the small sketch and on the enlargement. Where a flower bud appears in square three on the small sketch, so it will appear proportionately enlarged, in square three of the enlargement; where the design lines intersect the guide lines on the small sketch so will they intersect on

HOW TO DECORATE TEXTILES

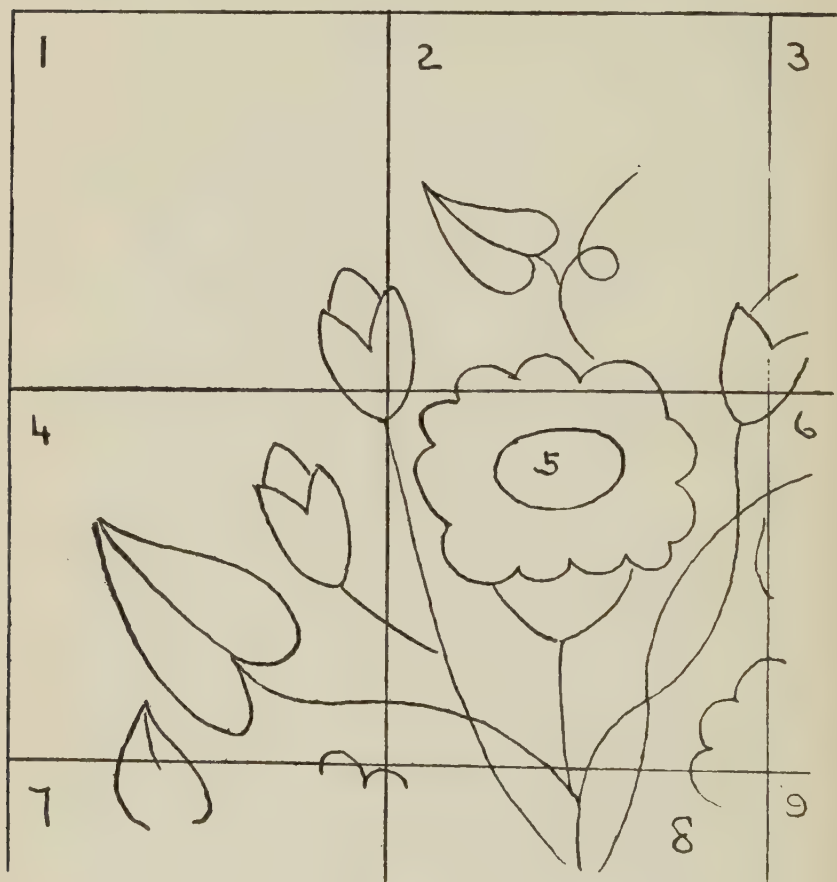
the enlargement. The photograph opposite page 83 shows a scarf which was embroidered in 1790 by the



author's great-grandmother. The lovely colors remain, the exquisite embroidery is undimmed. A tracing was made of one of the motifs and is reproduced here. The

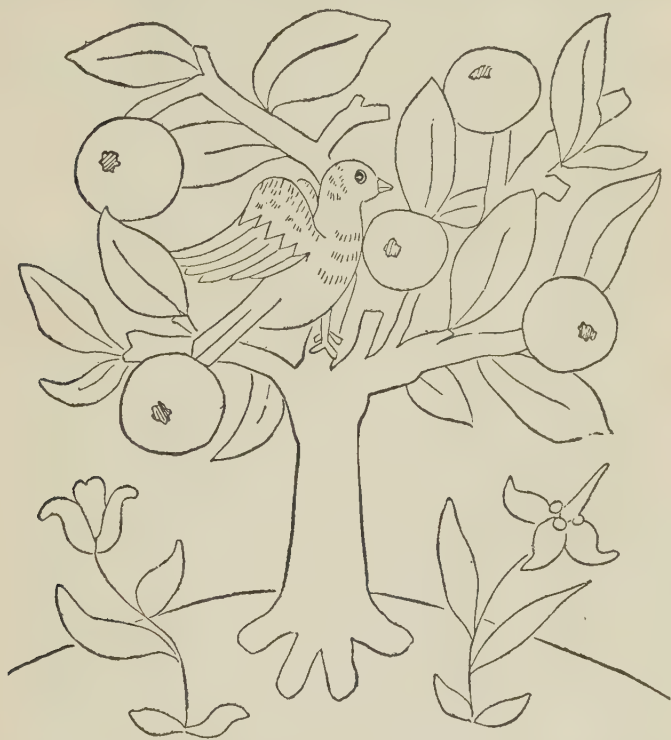
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diagrams show the enlargement from the original three inches to the size ultimately used.



HOW TO DECORATE TEXTILES

It may be a little difficult at first for the beginner who is not used to doing free-hand drawing but a rough effect may be gotten even at the beginning which later



may be refined and made really effective. Mechanical enlargement may be made with an instrument made for the purpose, known as a pantograph. If one is to

HOW TO DECORATE TEXTILES

do quite a bit of enlarging it might be well to purchase one—it is very reasonable in price. Although the instrument will seem unwieldy at first, with a little practice it more than compensates for time spent in trying to learn its use, by the time which it finally saves for the worker. The pantograph is much used in the commercial world. To make huge designs small the reverse of the above procedure is necessary.



"THE PARADE," OVERMANTEL DECORATION
Designed and executed by Jean Paul Slusser.



NEEDLEPOINT BENCH TOP

CHAPTER EIGHT

PRACTICAL APPLICATIONS

The charm of the hand made is not only in the outward manifestation of the inward creative spirit but in its practical application. Many a decorator has saved an interior from utter æsthetic loss by choosing the proper draperies, wall hangings, pillows, chair backs, lamp shades, etc. Many a gown has been rejuvenated by hand work, while Dame Fashion has decreed that the embroidered, hand-painted, batiked or appliquéed frock is decidedly modish.

Wall panels, over-mantel pieces, draperies, fire-screens, portières, large decorative pieces for tables and pianos may be decorated by any of the fore-going methods. The frontispiece may be carried out in batik, painting or appliqué. The original was made in batik and used as a window transparency. The leaded glass effect so beautifully done here, lends itself to screens; the panel is unlined and the screen must be so placed that the light may come through. Heraldic designs are particularly effective for window transparencies. The

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batik decoration facing page 90 was used as an overmantel, and was carried out in tones of green, black and yellow. The second batik by Paul Slusser was carried out in black and red on a gray background and was used in a room where the Persian influence made itself felt.

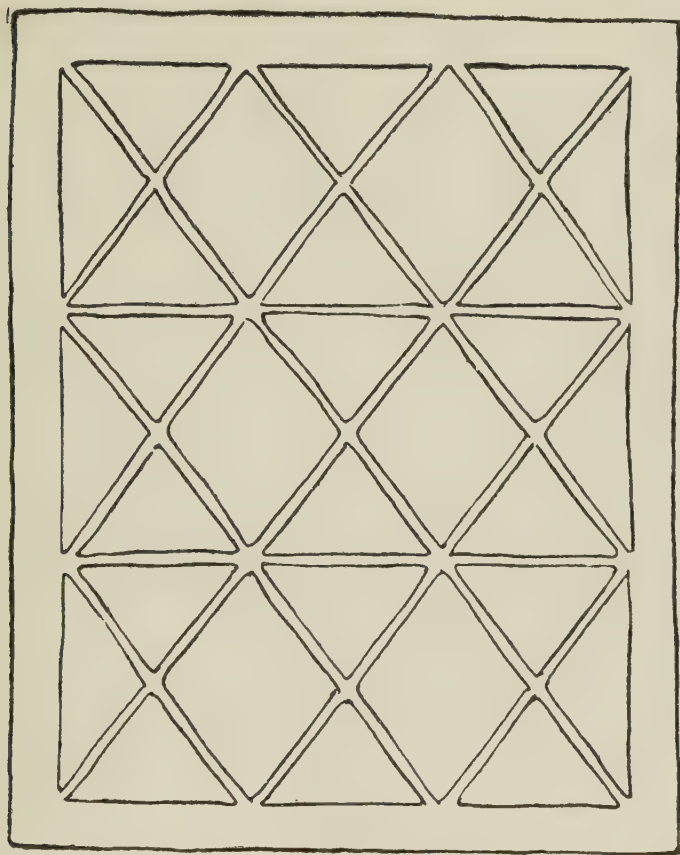
The working drawing on page 4 can be used for fire-screen, wall hanging, cushion cover, or even for a motif for child's frock or for crib cover. The background may be eliminated if the whole design be too large, in which case Pierrot is left sitting alone on his rock.

The vogue for ship models seems to be permanent. Perhaps the walls of the room in which such a model is placed, do not harmonize with it; in which case if the square-with-lattice-work design is traced on gray silk and the lattice work waxed, the whole dipped in night blue or sky blue, the casement effect thus obtained will make a very attractive background for the ship model. The star design will also make a good background.

The batik frock illustrated, facing page 49 was made of pale pink georgette, with a design in orange and black. If it be not desirable to batik the whole gown,

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very smart touches may be given by batiking collar and cuffs, girdle, skirt hem, sleeves or front panel, while



it is decidedly chic to batik shawl or scarf to match design used on frock. Smart accessories are batik but-

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tons, handbags, vanity bags, short sport scarves, fans—in fact almost any dress accessory may be embellished by batiking.

For household purposes, batiked articles are especially effective when used for screens, lamp shades, curtains, cushions, door curtains, window valances and wall hangings. For the individual, batik has almost endless practical applications: there are lovely batiked kimonos, blouses, handkerchiefs, lingerie, negligees, parasols, pajamas, stockings, slippers, vestees, fancy aprons—in fact a touch of batik is decorative for any dainty wearing apparel.

The pillow illustrated, facing page 94 shows what ingenuity can do to a shabby pillow. A square of silk was shaded by the tie-dyeing process; the color scheme was that of the living room in which it was placed. The square was knotted over the pillow.

The Pierrot design, illustrated at the end of this chapter may be used for a pillow; the head may be painted, embroidered or appliquéd. The ruff, which forms a sort of halo around Pierrot, may be of gay-colored tarlatan, net or organdie.

Painting (especially that done with Paintex) may be used as universally as batik. In many ways it is



HAND-DYED PILLOW



WINDOW VALANCE

Designed and executed by Henry Tubbs

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more practical as the articles which are painted may be easily laundered while it is better to clean the batiked ones with some reliable cleaning liquid.

Painted articles may be used for luncheon and breakfast sets, table runners, vanity sets, dressing table tops, candle shades, bedspreads, hangings for living room, hall, nursery, drapery valance, chair cushions and crib covers. These are a duplication in some instances of practical applications for batik but the preference should be given to painting, for the reason mentioned above.

The illustration, facing page 95 is of a design for window valance, the side panels being of the same design.

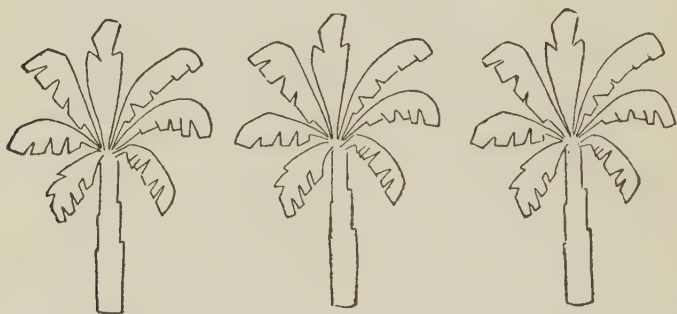
Embroidered articles add a decided decorative note to any interior. Sets which serve to protect the back and arms of upholstered pieces are essential since the replacement or cleansing of tapestry or other covering is expensive. Chairbacks should be embroidered on linen, firm cotton, sateen—any washable material of firm texture. The Hardanger piece, illustrated opposite page 29 is for a sofa back.

Burlap and raffia made in attractive designs make a happy combination for porch or sun parlor. Basket-

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bags of the same combination are practical for the country house. Wool embroidery on heavy textured fabrics may be used for smocks, hats, bags, belts, sport scarves and sport suits.

The Spanish shawl illustrated, facing page 82 was worn by a great-grandmother in the early part of the nineteenth century. Its flame color and beautiful embroidery enhance a costume of to-day. Because of its beauty it has been treasured carefully by three generations. So too, the beautiful embroidered articles of to-day will be the treasured ones of to-morrow.



The banana-tree border, here illustrated, may be stenciled and used for nursery, bath-room, sun parlor, bedroom or living room.

The tapestry illustrated, facing page 91, is used very effectively for a vanity bench. The practical uses

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of tapestry are so well known, it would be vain repetition to discuss them here.

Rugs are not always used as floor coverings; some may be used as covers for refectory tables or as wall hangings. Braided, scalloped, rag and crocheted rugs are indispensable for summer homes in the country, and town houses in the summer time. Hooked rugs are in vogue summer and winter.

As with the motifs throughout the book, so with the practical applications. These are mere suggestions as a stimulus for real creative work by the readers. The artist's hand work will be adapted to suit his own purposes.

To say that fashions change, is bronidic but is none the less true and new processes of textile decoration are continually being evolved by craftsmen. Keep abreast, or better still, ahead of the times, by watching their trend. Look through the "smart" magazines devoted to women's wear and those on household decoration—these books will often suggest new uses for old processes. It is a good plan to clip and file such suggestions, together with articles descriptive of new methods, which are published from time to time in the magazines devoted to the practical side of home management.

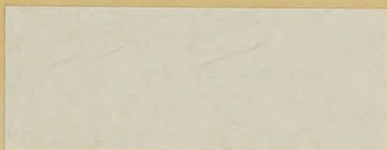
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Above all, do not be afraid to try something that has not been tried before. It may mean commercial success—it certainly will mean satisfaction.



THE END

Date Day



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